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accompanied him on his tour around the world in 1870. In 1881 he was engaged at the Museum as Custodian on the days of free opening, and June 2, 1882, entered its regular service as Custodian of Pictures. For twenty-one years and until his end he held this position, in which he gave a striking example of what an untrained mind, by observation, enthusiasm and fidelity, may do for itself. In his death one more personality associated with the Museum since its earliest years surrenders its task to younger hands.

Textile Room.

Exhibition of Laces.

The exhibition of lace in the Textile Gallery is made up of three hundred pieces from the collection belonging to the Museum. They have been arranged systematically by Mr. Samuel B. Dean.

Beginning at the left as one enters, the development of needle-point lace may be traced through Venetian examples. Needle-point lace, as the name suggests, is so-called from being made with a needle and thread in distinction from that made on a pillow by plaiting and weaving threads that have first been wound on bobbins, and therefore called pillow or bobbin lace. In Cases 1 and 2 are shown specimens of drawn-work (*punto tirato*) of the fifteenth century. The pieces themselves explain the process of their production. Around the pattern at regular intervals threads are withdrawn from the linen foundation, and those remaining are worked over with linen or silk thread, making a background of lace effect. In the next type (*burato*, sixteenth century) in Cases 3 and 4, the linen has been cut away in places and lace-stitches worked in the empty spaces. The embroidery around the lace-work is a noticeable feature.

Cases 5, 6 and 7 contain specimens of darned net (*punto a maglia*) of the fifteenth and sixteenth centuries. In some, the net foundation is formed of twisted rather than knotted threads. This is the case in five of the seven pieces in Case 5. It will be noticed that many of these early specimens are Sicilian in the character of their design.

Next in order are examples of *reticella*, in Cases 8 and 9. In these the linen is cut away almost entirely, leaving only a few skeleton threads to be worked upon, and the pattern is necessarily geometric. It is but a step from *reticella* to *punto in aria* (Case 10), in which no foundation cloth whatsoever is used, the design being worked with button-hole stitch over foundation threads which are sewn on parchment. At this period we notice on the edge the point or "vandyke," said to be so-called from the zigzag ribs in the stockings made by a weaver of that name. The pattern becomes less and less monotonously geometric, more and more flowing and graceful until we find in the flat-point or *spinnata* merely an indefinite scroll-work suggesting coral (*coralina*). The indefinite scroll-work gradually expands into floriations, becoming more and more elaborate until we have *tagliato a fogliami* (Case 11), without doubt the most sumptuous of all laces, suggesting old ivory carving in the warmth of its tone and its modeled relief. It is timely perhaps to reiterate that needle-point laces are all made by a series of button-hole stitches, as is shown by the piece in construction in the lower part of the case.

Side by side with these, in the same case, may be seen some rare specimens of rose point (*rosalina*)—a development of *tagliato a fogliami*. Below are the fine and beautiful grounded laces (*punto a rete*) of the same period. The series is completed by a panel of Burano laces of the eighteenth century (Case 13, near the Ceramic room). In these the cloudiness or unevenness of the *réseau* or ground is a distinguishing feature. Case 16 in the centre of the gallery, contains on the south side some larger pieces of the kinds before mentioned, and at the east end is a sample of tape-lace (*punto passamano*).

The development of pillow or bobbin laces may be traced from a specimen of *punto a groppo* (over Cases 1 and 2) through the Venetian *merletti a fuselli* (Case 18), the rich guipures of Milan (Case 19), Genoa, and Flanders, to the delicate cobwebs of Binche (Case 25 on the northern wall of the room). With the Genoese bobbin laces, on the north side of Case 20 is a strip of Genoese needle point, with curious pattern of men and things—Adam and Eve, a coat of arms, etc. In this piece the distinctive "millet-seed" bride or tie is noticeable, as it is in the bobbin varieties. Among the Flemish laces (Case 16, north side) the two large square chalice-veils should claim some attention for firmness of weaving and fineness of linen.

Other varieties shown are the gold and silver laces, *punta ragusa* (Case 12) of the fifteenth and sixteenth centuries, about which sumptuary laws were passed; Valenciennes (bobbin, in Case 17); Mechlin (Case 14); Brussels, both bobbin (Case 15) and needle point (Case 22, with the French laces) and Greek lace or *punto a greco* (Case 19, north side).

There is a good showing of French needle-point laces (point d'Alençon and point d'Argentan) in Cases 21 and 22. Case 24 contains examples of Spanish workmanship, and special mention may be made of the needle-point specimen, at the left end of the case, as a sample of fine needle point—so fine as to lose all interest in the way of design, serving rather as an illustration of misplaced industry and patience. There are also some Spanish mantillas of black lace and some early pattern books (Case 23).

Chinese and Japanese Pewters in the Metal Room.

The pewter from China and Japan in the Metal Room (Cases 9 and 10) ranges in date from the fifteenth to the middle of the nineteenth century, exhibits a corresponding range of forms and methods, and contributes as a whole, quite new matter regarding the art of both countries. With the still meagre written accounts at hand it would seem that the making of pewter, like that of true porcelain, extends back to the Sung dynasty in China (950–1279), and in Japan to the enterprising period previous to the rise of the Tokugawa Shoguns the latter part of the sixteenth century. Its manufacture, though derived from China by Japan, was energetically fostered by these rulers, and continues as in China to our own day.

In the present collection the object at once most archaic and impressive is the great covered jar in Case 9. This is attributed to the Ming period (1368–1643). It betrays important connections with the porcelain forms then specially affected, of which two or three specimens belonging to the Ming polychrome family may be seen in the Rogers cases of the porcelain exhibition,—jars slender near the base, rapidly expanding toward the shoulder, and sharply narrowing again toward the orifice; but in porcelains, round, instead, as in this example, octagonal. The eight-sided metal jar in question has, however, been fashioned under the limits of metal working, on what might be called a porcelain type, and exhibits in consequence a duplicate and perhaps inverse instance of the interplay which is so apparent between the ancient bronzes and the porcelains of China. Archaeological considerations aside, the sober dignity of form, the rich and pallid brass inlay designs of Taoist worthies and of flowers, the massive proportions and grave color of the whole, will suggest to most people unanticipated reaches of the Chinese decorative genius.

The library incense set of three pieces in the same case engagingly illustrates in Chinese the currents of satire and waywardness which affect the shallows of great arts; we recognize an impressive and pregnant humor in the supple monkey supporting a leaf as a tray, and dressed in little brass pantaloons and a collar